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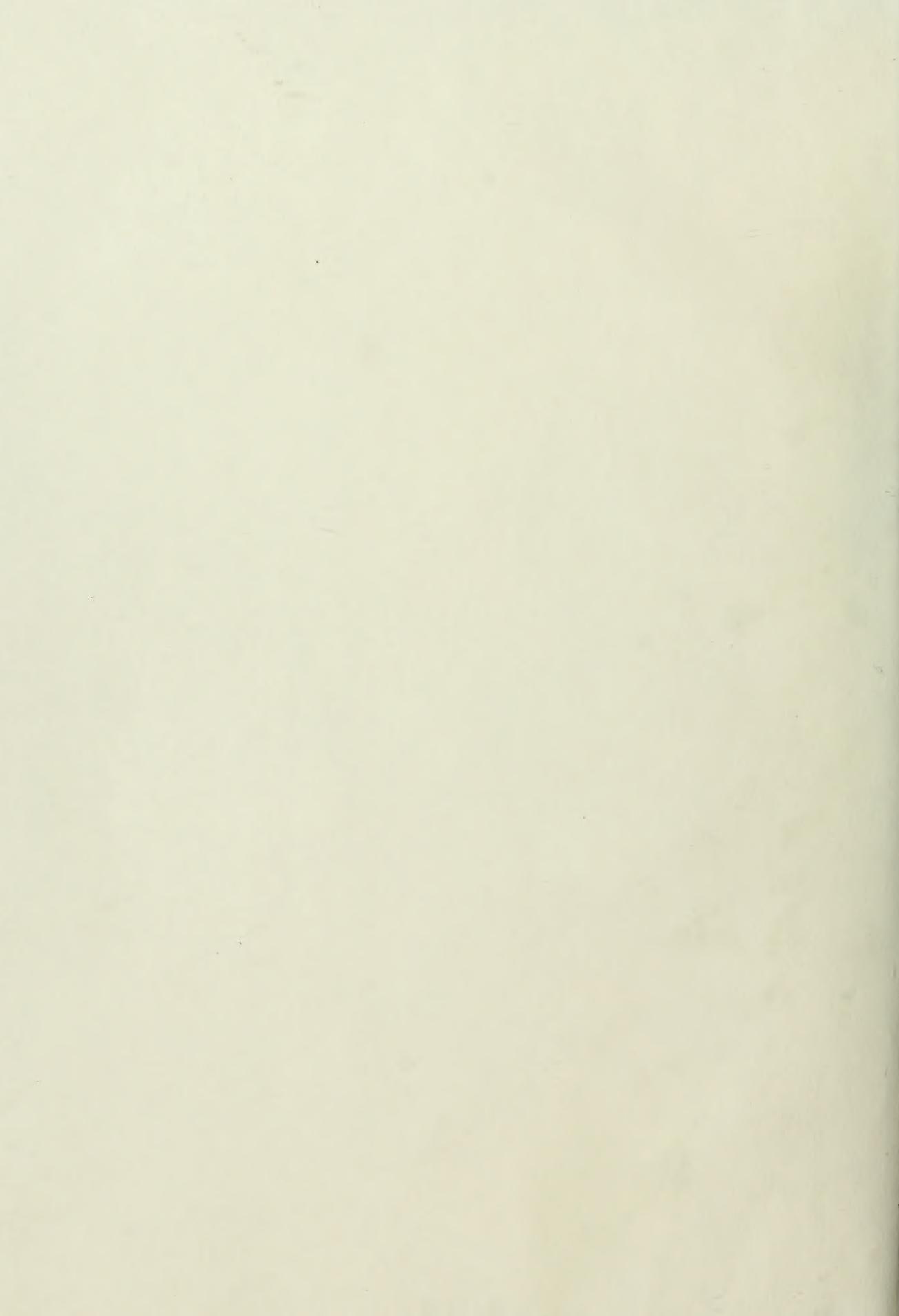
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Noël de Pierrot

MIMODRAME

de

F. Beissier

MUSIQUE

de

V. Monti

Gerbault.



Ricordi

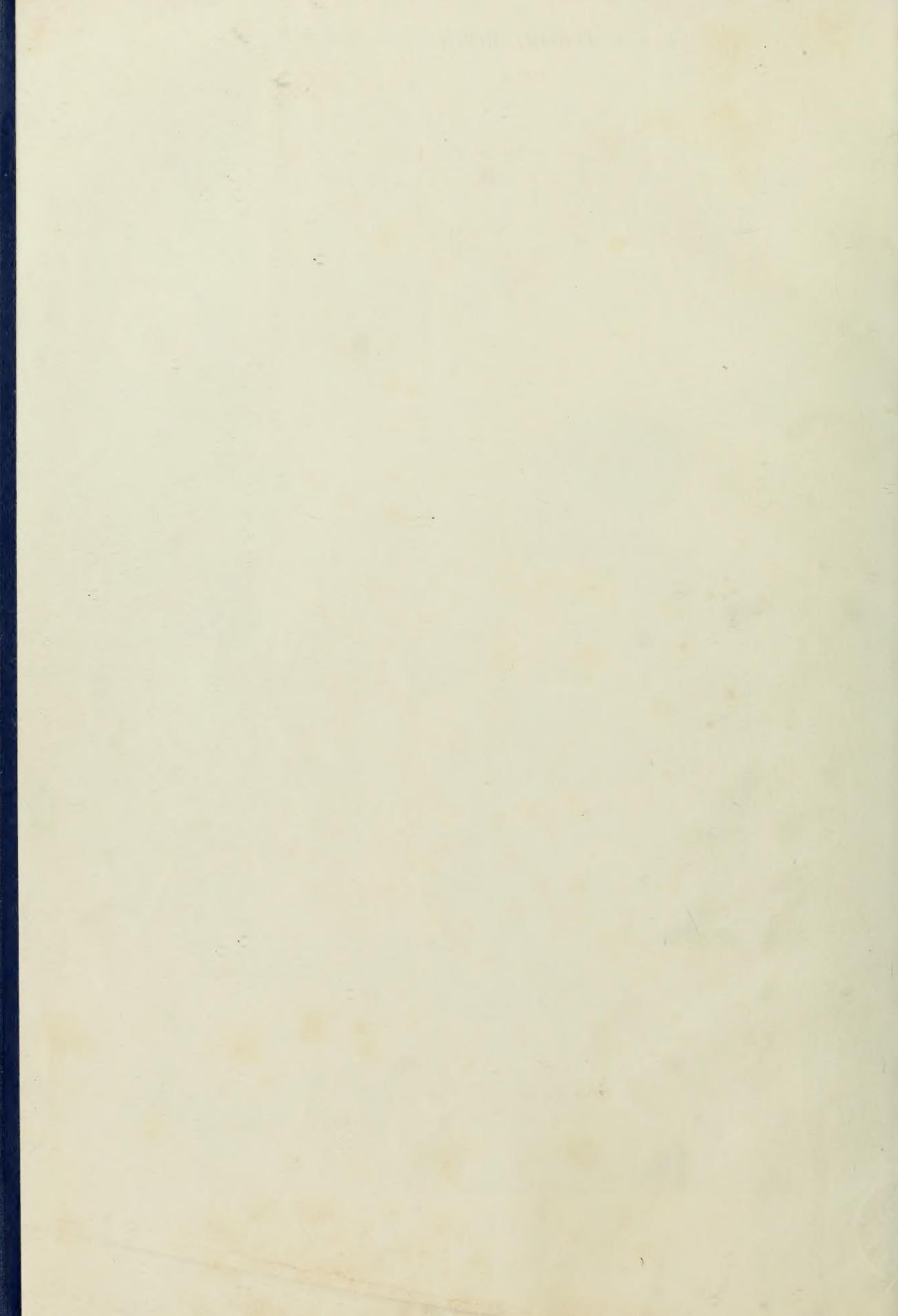
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A EGIDIO ROSSI

NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

MIMODRAME EN TROIS ACTES

LIVRET DE

FERNAND BEISSIER

MUSIQUE DE

V. MONTI

Représenté pour la première fois à Paris le 26 Mars 1900

Arrangement pour Piano par UGO SOLAZZI

103500

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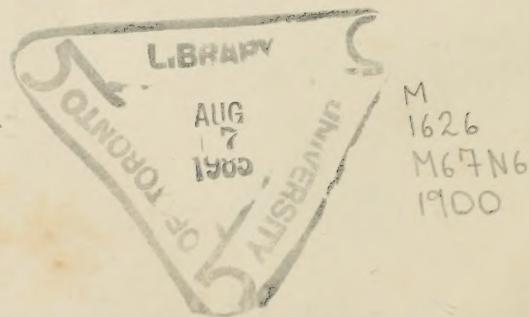
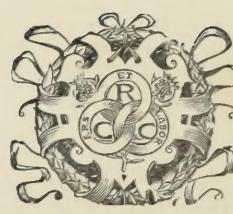
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PERSONNAGES

PIERROT

M.me PINGOUIN

FANETTE (enfant au premier acte)

FANETTE (jeune fille au deuxième)

JACQUES

Une petite fille.



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NOËL DE PIERROT

(A CLOWN'S CHRISTMAS)

Mimodrame en 3 Actes

Livret de

FERNAND BEISSIER

MUSIQUE DE

V. MONTI

Arrangement pour Piano

par

UGO SOLAZZI

ACTE I.

L'INTÉRIEUR DE LA MAISON DE PIERROT.

THE INTERIOR OF PIERROT'S HOUSE.

ALLEGRO

Lever du rideau.
The Curtain rises.

I.^{ère} SCÈNE: MADAME PINGOUIN seule-
SCENE I. MADAME PINGOUIN -

Regardant au dehors, entr'ouvre la por-
Looking out from the door.-

te.-

"Brr Comme il fait froid."
"Brr! How cold it is!"

Elle vient à la cheminée, met quelques bûches, puis souffle le feu. La flamme s'élève claire et joyeuse. Et Madame Pingouin toute ragaillardie par la chaleur se frotte les mains.

She goes to the fire-place, puts some logs on and then blows the fire. The flame rises clear and cheerful. And Madame Pingouin, cheered by the warmth, rubs her hands.

Mais ses yeux se portent sur l'horloge.

But her eyes wander to the clock.

Et précipi-

And suddenly

ALLEGRETTO $\text{d} = 72$

C'est l'heure
It is din-

tamment elle se relève.
she jumps up.

Ped. *

dolcissimo

du diner.
ner-time.

Elle l'avait oublié.
She had forgotten it.

Vite, elle se dépêche.
Quick, she hastens.

Elle approche la table
She approaches the table

p leggero

près de la cheminée, étend une nappe bien blanche,
near to the fire-place, and spreads a white cloth,

Pose dessus la lampe, puis va chercher le couvert, les assiettes, le verre, etc:
places on it the lamp then goes to fetch knives, forks, plates, glasses etc:



1

Elle apporte un pâté exquis, préparé par elle, puis, avec pre-
She brings a beautiful pie, made by herself, then carefully a dot-



caution, une bouteille de vin très-vieux.

bottle of old wine.





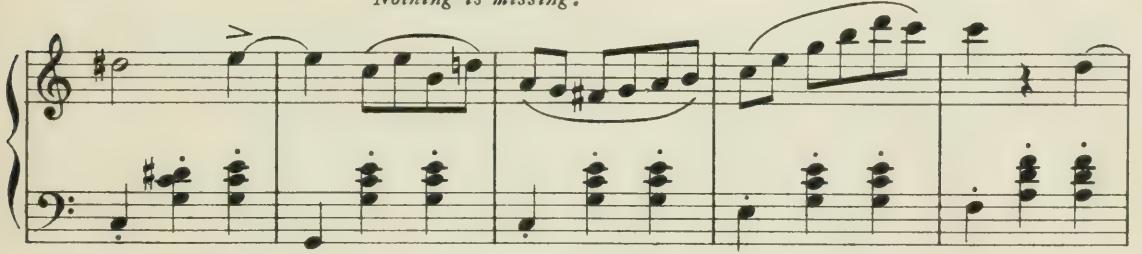
Elle considère la table.
She surveys the table.



Tout est en place..
Everything is in its place.



Rien n'y manque.
Nothing is missing.



Ah, si: le bouquet de gui.
Ah, yes - the bunch of mistletoe.

Elle le pose sur la table,
She places it on the table.

Et approchant le fauteuil de la table, artistement posée, elle attend Pierrot.
And approaching the arm-chair by the table, artistically arranged, she waits for Pierrot.

2

SCENE II. PIERROT ET MADAME PINGOUIN.

SCENE II. PIERROT AND MADAME PINGOUIN.

ANDANTE

Pierrot entre l'air ennuye.
Pierrot enters with an air of weariness.

marcato il basso

7

Madame Pingouin le salue et lui faisant une belle révérence, lui montre le bon dîner
Madame Pingouin salutes him and making a graceful curtsey, shows him the beautiful dinner she



qu' elle lui a préparé.
has prepared for him.

$\text{d} = 120$
ALLEGRETTO

Musical score for orchestra and piano. The top system shows measures 5 and 6 of the piano part, with a dynamic marking of *rall.* The bottom system shows measures 5 and 6 of the orchestra. In measure 6, there is a dynamic marking of *mf* (Flûte seule). The flute part is highlighted in the score.

PIERROT (souriant mélancoliquement)
Ah! C'est pour moi tout ça?

PIERROT (smiling sadly)
"Ah! Is all this for me?"

Musical score for orchestra and piano. The top system shows measures 7 and 8 of the piano part, featuring eighth-note chords. The bottom system shows measures 7 and 8 of the orchestra. A dynamic marking of *p* is shown above the piano staff, followed by *rall.* The flute part is also highlighted in the score.

MADAME PINGOUIN.- Mais oui. C'est Noël. Chassez toutes vos villaines songeries et mangez.
MADAME PINGOUIN.- "Why, yes. It is Christmas. Dismiss all your ugly fancies and eat."

Musical score for orchestra and piano. The top system shows measures 9 and 10 of the piano part, with a dynamic marking of *p*. The bottom system shows measures 9 and 10 of the orchestra. A dynamic marking of *(Fl.)* is shown above the piano staff. The flute part is highlighted in the score.

Ped. *

PIERROT. Mais je suis seul. M^{me} PINGOUIN. Non. Vous ne serez pas seul. Vous allez voir.
PIERROT. But I am lonely. MADAME PINGOUIN. No you will not be lonely, you will see.

Musical score for orchestra and piano. The top system shows measures 11 and 12 of the piano part, featuring eighth-note chords. The bottom system shows measures 11 and 12 of the orchestra. A dynamic marking of *mf* is shown above the piano staff.

Elle va aux deux statuettes et les approche de la table, face au public, tandis que Pierrot
She goes to two statuettes, and brings them to the table facing the audience while Pierrot watches



la regarde en riant. " Là, dit M^{me} PINGOUTIN, vous ne serez plus seul. Ici Columbine, là Arlequin;
her, smiling. MADAME PINGOUIN. " There! You will not be lonely! Here is Columbine and there



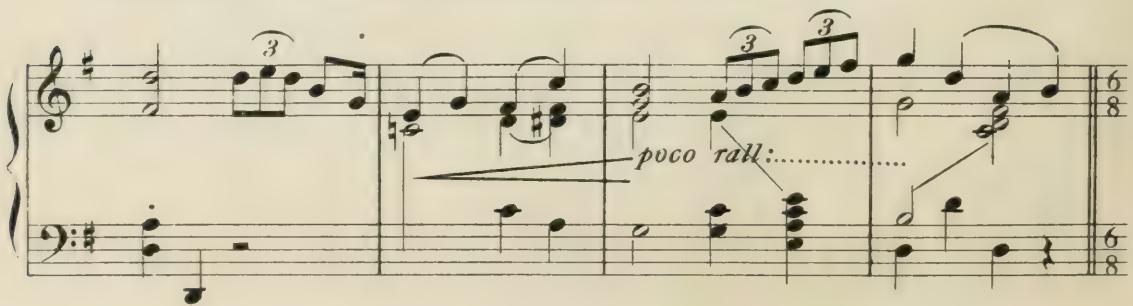
ainsi, vous, elle et lui vous serez trois.

Harlequin, so you, she and he will make three.

Quant à moi je rentre faire un peu de toilette, bon appétit Monsieur. " Et lui faisant une belle
As for me I must go and attend a little to my toilette. Good appetite, Sir!" And making him a beautiful



le révérence, elle sort à gauche. PIERROT la regarde sortir. " Brave femme, fait-il.
curtsey she goes out. PIERROT (watching her go out) " Fine woman!"



SCÈNE III. PIERROT SEUL.

SCENE III. PIERROT.

Et bien, elle a raison, je ne serai plus seul!" Et se tournant du côté des deux statuettes,
 "Ah well, she is right I shall no longer be lonely." And turning to the two statuettes, "Come drink
 ALL^{tt} GRAZIOSO $\text{d} = 120$



"Allons, dinez avec moi, mes chers et joyeux compagnons, continue-t-il en éclatant de rire,
 with me, my joyous companions," he continues, bursting out laughing: "Your health!" He hands them



A votre santé!" Et il leur tend son verre, il leur offre à boire, à manger; mais hélas point
 his glass, and invites them to eat and drink; but alas nothing will animate these cold statues. He is alone,



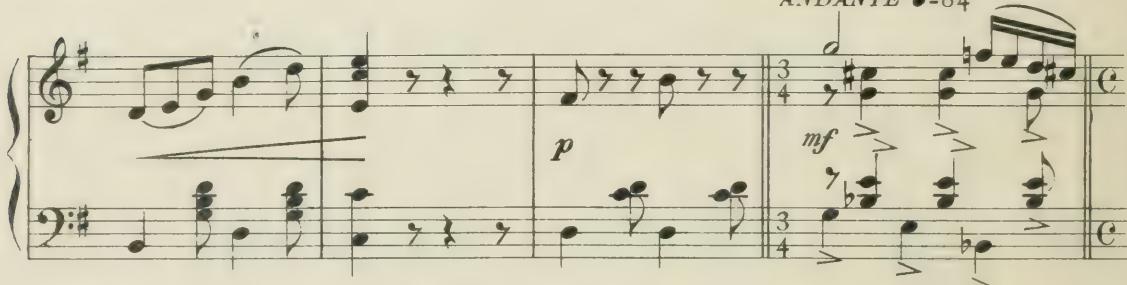
ne s'animeront ces froides statues. Il est seul, bien seul.
 quite alone





4

Il retombe assis tristement à
He seats himself again sadly at
ANDANTE $\text{d}=84$



côté de la table, tandis que M^{me} Pingouin sort de sa chambre, un livre de messe à la main.
the table while Madame Pingouin comes from her room with a mass-book in her hand.



marcato il basso

rall:.....



SCÈNE IV. PIERROT ET MADAME PINGOUIN.

SCENE IV. PIERROT AND MADAME PINGOUIN.

5

ANDANTINO

rall. molto...

Ped. (Contrabassi)

PIERROT. Où allez vous? MADAME PINGOUIN. A la messe. C'est Noël ce soir. Voyez ce bou-

PIERROT. Where are you going? MADAME PINGOUIN. To Mass, it is Christmas Eve. Look

6 ANDANTE MESTO $\text{♩} = 54$

pp

con molta espressione

triste

quet de gui. PIERROT je l'avais oublié. M^{me} PINGOUIN ne viendrez vous pas à l' Église
at this bunch of mistletoe. PIERROT. I had forgotten. MADAME PINGOUIN. Won't you come to Church

mf

avec moi? PIERROT «tout à l'heure» et la rappelant au moment où elle va sortir «Priez un
with me?» PIERROT. (suddenly calling her back as she is going out) "Say a little prayer for me" "Be easy"

peu pour moi." - Soyez tranquille, répond M^{me} Pingouin." et elle sort.
" replies Madame Pingouin, and goes out.

Péd. *

rall.....

SCÈNE V. - PIERROT SEUL..

**SCENE V. - PIERROT
AND^{te} RELIGIOSO** ♩=80

Noël, C'est Noël. La douce fête qui réunit tous ceux
Christmas! 'Tis Christmas. The sweet festival that reunites

qui s'aiment, et qui fait paraître plus triste la solitude de ceux qui, comme lui, n'ont plus per-
all hearts that love, and makes appear more sad the solitude of those who, like Pierrot, have no longer

sonne autour d'eux.
any companions.

Péd. *

Tristement il va à la fenêtre, et souleve le rideau.
Sadly he goes to the window, and raises the curtain.

La neige tombe.

The snow falls.

ALLEGRETTO $\text{d}=126$

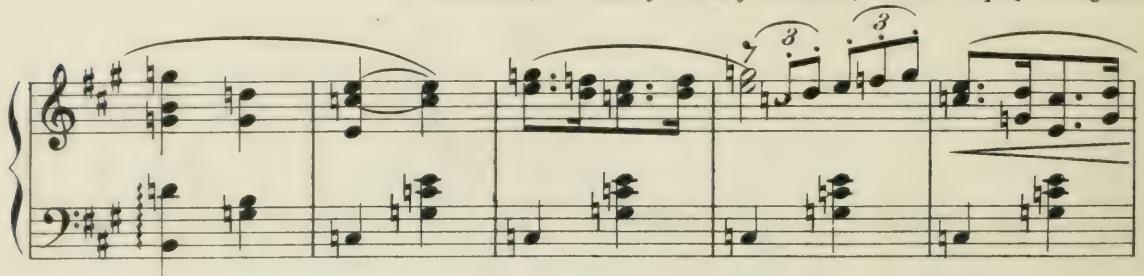
Des gens passent (1) sur la route, lanternes en mains, se rendant à la messe de minuit,
People are passing by, lanterns in hand, going to midnight mass while the sweet chime of the bells

tandis que l'appel doux des cloches continue.
continues.

(1) Note. Le passage de la figuration peut être supprimé. Pierrot indique alors seulement que vieillards, femmes et enfants se rendent à la messe.



Pierrot se dit: Si je faisais come eux? et il se dispose à sortir.
Pierrot says to himself "What if I did as they do? And he prepares to go out."



Mais sur le seuil de la porte il s'arrête.- Non, il fait trop froid - et refermant la porte, il rebute on the threshold he stops. "No it is too cold," and closing the door again, he returns to the fire-place



vient vers la cheminée, prend le pot à tabac et se prépare à bourrer sa pipe; minuit sonne et takes his tobacco-jar and settles himself to smoke his pipe. Midnight strikes without and suddenly a



au dehors soudain une voix chante.

Lied.

voice begins to sing.

(Cloches)

(Bells)

ppppp rall. molto



Mezzo Sop.

CHANT. Et tandis que la voix chante, Pierrot se rappelle le passé, quand tous ceux qu'il
VOICE. And while the voice sings Pierrot recalls the past, when all those he loved were about

AND^{te} RELIGIOSO

(Orgue et Harpe sur la scène)

(I Violon seul)

8

AND^{te} RELIGIOSO

No_ël, No_ël!

No_ël, No_ël!

aimait étaient autour de lui et lorsque, tout petit, on lui faisait mettre son soulier dans la
 him, when he was a little child and used to hang up his shoe by the fireplace

No_ël, No_ël!
No_ël, No_ël!

Voi_ci la nuit
It is the night,

my_sté_ri_eu_se.
mys_ter_ious, ho_ly,

cheminée.

Au ciel à lui
The star's pale light

l'é_toi_le ra_die_u_se un souf - - fle d'amour
Shines o'er the manger low_ly, The ti - - - - dings of

rall.....

pas - se à ce di-vin ap - pel.
love, goodwill and bless - éd peace to tell.

(Cloches)
(Bells)

Et tout-à-coup une idée folle lui vient. S'il faisait comme autrefois, s'il mettait son sou -
And suddenly a foolish fancy comes to him, he will do as he used to, and hang up his shoe by the fireplace;

Un Lo! temps nouveau dès main - te-nant com -
from to - day a bright - er time be -
PIÙ MOSSO = 84

tier dans la cheminée, qui sait si Noël ne lui enverrait pas quelque beau cadeau... En riant, il va
who knows if Santa Claus will not bring him some beautiful present? And laughing, he goes to the cupboard, takes

men - ce, Ai - mez..... Voi - ci ce - lui ce - lui
gin - - neth, For now..... to us is born the Child

prendre dans le bufret un petit soulier et vient le placer dans la cheminée et se frottant les
a little shoe and hangs it by the fire-place. Rubbing his hands he seats himself again in the arm-chair,

qui doit ve - nir..... Lais - sez vos
that was to come,..... So let your

main, il revient s'asseoir dans le fauteuil, bercé par la voix qui chante, et peu à peu il s'en-
and presently, lulled by the voice of the singer, he falls asleep.

cres:.....

coeurs re - nai - tre à l'e-spé - ran - ce la
hearts a - wake at the hope he bring - eth And

cres:.....

dort.

fleur..... d'es - poir é - clot au sou - ve -
burst..... with love Like flow'r's be - neath the

Ped.

*

nir,
sun,

e - clot..... au souve-
like flow'rs.... be-neath the

rall:.....

poco rall:.....

nir.
sun.

No - èl, No - èl!
No - èl, No - èl!

(Cloches)
(Bells)

pp

On frappe à la porte; on frappe une seconde fois... Pierrot se réveille cro- yant d'abord avoir mal entendu. Mais non, on a véritablement frappé.
Some one knocks at the door; then a se- cond time, Pierrot wakes up and thinks his ears have deceived him. But no, someone has really knocked.

No - èl, No - èl.

molto rall:.....

ppp

molto rall:.....

pp

SCÈNE VI. PIERROT et une petite fille.

SCENE VI. PIERROT and a little girl.

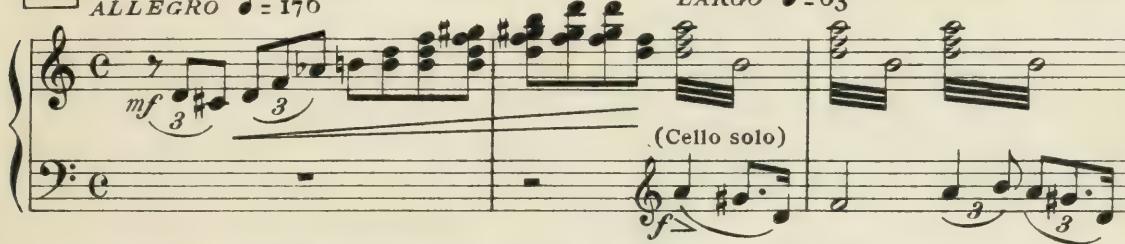
Pierrot court à la porte et sur le seuil il trouve, mourant de froid et de faim, une petite fille

Pierrot runs to the door and on the threshold finds a young girl dying of cold and hunger and begging

9

ALLEGRO $\text{d} = 176$ LARGO $\text{d} = 63$

(Cello solo)

demandant l'aumône. Pierrot prend l'enfant dans ses bras, la dépose sur le fauteuil, et à genoux
for alms. Pierrot takes the child in his arms, places her in the armchair and kneeling contemplates her.ALL. MOD^{to}

= 120

la contemple.

rall:.....

 $\text{d} = 108$ AND^{te} DOLCISSIMO

rall. molto



10 Comme elle est jolie!

How pretty she is!

pp

Il l'approche du feu; le petite se chauffe les mains. Pierrot la
he draws her nearer to the fire, and the child warms her hands. Pierrot

*lutine et la fait rire.
begins to tease her and makes her laugh.*

*Mais soudain l'enfant lui fait signe qu' elle a faim.
But suddenly the child makes a sign to him that she is hungry.*

ALL' $\text{to } \circ = 63$

*PIERROT cérémonieusement la conduit à la table et l'assied entre
PIERROT ceremoniously conducts her to the table and seats her between the
MOVIMENTO DI VALZER.
poco rall:.....a tempo*

*les deux statuettes.. il la sert - lui découpant son manger, la faisant boire.
two statuettes. He waits on her, carving the meal, and makes her drink.*



Quand elle a mangé, la petite lui demande, cu -
When she has finished eating, the girl asks him, curiously,



rieuse, ce que sont les deux statuettes, placées à ses côtés.. Et PIERROT lui mime suc-
what are the two statuettes placed on either side of her. - And PIERROT mimics first



cessivement Colombine et Arlequin.
Colombine and then Harlequin.



COLOMBINE.
COLUMBINE.

POCO MENO

ARLEQUIN.

HARLEQUIN.

poco rall. a tempo



L'enfant montre
le portrait de
Polichinelle
*The child shows
the portrait of
Punchinello*

11

et Pierrot mime la danse de
and Pierrot imitates the dance

ANDANTINO $\text{d} = 58$



Polichinelle.
of Punchinello.



La petite bat des mains enthousiasmée.
The little girl claps her hands enthusiastically.



Mais toi, demande-t-elle, qui es-tu? Ah! moi fait Pierrot, qui je suis? Et bien viens et
 "But you," she asks, "who are you?" "Oh I," says Pierrot "who am I?" "Well! Come and see"

LARGO

regarde." Il la conduit près de la fenêtre. "Je suis, fait-il, l'ami de la Lune, que tu vois là
He conducts her to the window. "I am," says he "*the friend of the moon that you see*"

LARGO ESPRESSIVO ♩=66

haut. Blanc comme elle, je suis l'éternel rêveur, et je vais, par le monde, jetant au
up there, and white as she. A dreamer ever, I go through the world casting my foolish songs

vent ma folle chanson.
to the wind.

Ped. *

Etonnée, l'enfant le regarde, mais voilà que soudain les cloches sonnent, annonçant la fin
The child regards him with astonishment but suddenly the bells ring out announcing the close of the mid-

12

p All

de la messe de minuit. Entends-tu les cloches demande Pierrot. Oui, répond l'enfant. Et bien
night mass." "Do you hear the bells?" asks Pierrot. "Yes" replies the child. Well, those bells announce the

ces cloches annoncent la Noël. Allons, petite fille, à genoux, joins tes mains, fais un beau signe de
Noël; come little one, kneel and clasp your hands. Make the sign of the cross and pray!"

dim: e rall: sempre

croix et prie. L'enfant obéit; puis tirant doucement par la main Pierrot, elle le force à se mettre
The child obeys then gently drawing Pierrot by the hand she makes him kneel beside her. And
à genoux, à côté d'elle. Et Pierrot souriant, lui obéit.
Pierrot, smiling, obeys her.

rall: dim:

(Cloches) (Bells)

rall: dim:

SCÈNE VII. PIERROT, l'enfant et M^{me} PINGOUIN.SCENE VII. PIERROT, the Child and M^{me} PINGOUIN.

Madame Pingouin s'arrête étonnée à la vue de Pierrot agenouillé, sans apercevoir d'abord l'enfant.

Madame Pingouin stops astonished at the sight of Pierrot on his knees, and not perceiving the child.

ALLEGRO $\text{d} = 160$

13

Pierrot la lui montre - Une enfant! fait M^{me} Pingouin. Oh! qu'elle est jolie! mais d'où vient-
Pierrot shows her to M^{me} Pingouin. "A Child!" she cries "Oh! how pretty she is! But where does

-elle? - et Pierrot lui raconte en riant qu'il a mis son soulier dans la cheminée et que c'est
she come from?" Pierrot laughingly tells her how he hung his shoe by the fireplace and that without

LARGO $\text{d} = 66$

14

molto rall. f

sans doute le petit Noël qui lui a envoyé cette enfant pour qu'il ne soit plus seul. Il jure de
doubt it is Santa Claus who has sent him this child that he might no longer be lonely. He vows to care

*l'aimer et de l'élever. Désormais le voilà papa.
 for her and bring her up. Henceforth he will be a father to her.*

*Le rideau baisse lentement.
 The Curtain falls slowly.*

(Cloches)
(Bells)

*Fin du 1^{er} Acte.
 End of Act I*

ACTE II.

LE JARDIN DE LA MAISON DE PIERROT
THE GARDEN OF PIERROT'S HOUSE.

INTRODUCTION

$\text{d}=60$
LARGO

AUBADE

ANDANTINO $\text{d}=120$

(Mandoline et Harpe)

rall.

rall. *Ped.* *

a tempo

poco rall.

POCO PIÙ MOSSU
mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rall.

molto rall.

Ped. * Ped. * Ped. * Ped. * Ped. *

I. TEMPO*rall.....**a tempo**cres.**rall.**dim. sempre**rall. molto**rall.....*

SCÈNE I. — ENTRÉE DE JACQUES —
SCENE I. — ENTER JACQUES.

Levée du rideau:
The curtain rises:

Au fond paraît un jeune hom-
At the back of the stage a young

ANDANTINO

The curtain rises:

ANDANTINO

f secca *p*

me, une mandoline suspendue à son épaule, et tenant en main un bouquet. C'est Jacques. Il regarde man appears, a mandoline suspended from his shoulder and holding in his hand a bouquet. It is Jacques. He looks

A musical score page showing six measures of music for two voices. The top voice (Soprano) has a treble clef and a key signature of one sharp. The bottom voice (Bass) has a bass clef and a key signature of one sharp. Measure 1: Soprano has a dotted half note followed by a eighth note, Bass has a quarter note. Measure 2: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note. Measure 3: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note. Measure 4: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note. Measure 5: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note. Measure 6: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note. Measure 7: Soprano has a eighth note followed by a quarter note, Bass has a eighth note followed by a quarter note.

Si personne ne le voit et descend en scène. Là, derrière cette fenêtre dort celle qu'il aime, et à laquelle around to see if anyone is looking and advances on to the stage. There, behind that window sleeps she whom he

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (three sharps). Measure 11 starts with a half note in the bass, followed by a dotted half note in the treble, a quarter note in the bass, and a dotted half note in the treble. Measure 12 starts with a half note in the bass, followed by a dotted half note in the treble, a quarter note in the bass, and a dotted half note in the treble. The music concludes with a repeat sign and the beginning of measure 13.

il vient tous les matins apporter un bouquet. Puis allant à la fenêtre il grimpe sur le banc, va pour loves and to whom every morning he takes a bouquet. Then going towards the window he climbs onto the seat

accrocher le bouquet aux volets, mais se ravisant, il dépose un baiser sur les fleurs et se retire lentement en envoyant du bout des doigts un dernier baiser à la fenêtre de Fanette; il sort.

and commences to hang the bouquet to the shutter, but changing his mind, he bestows a kiss upon the flowers and retires slowly throwing a last kiss towards Fanette's window, and goes out.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three sharps. Measure 11 starts with a dotted half note followed by a dotted quarter note. Measure 12 begins with a fermata over a dotted half note, followed by a dotted quarter note. The score includes dynamic markings: 'dim:' followed by a dash, 'rall:' followed by a dash, and 'molto'. The page number '16' is at the bottom right.

SCÈNE II. FANETTE seule-
SCENE II. FANETTE

La fenêtre s'ouvre et Fanette paraît.
The window opens and Fanette appears.

AND ^{no} QUASI ALLEGRETTO

2

$\text{♩} = 72$



Les oiseaux chantent.
The birds are singing.

Oh!
"Oh,



qu'il fait bon vivre, pense-t-elle et coquette, elle fait sa toilette.
how good it is to live!" says she, and coquettishly makes her toilet.



Se mirant dans la glace, elle aperçoit un bouquet
Looking in the glass she perceives a bouquet by

poco rall.



quet sur sa fenêtre; elle reste saisie et considère longuement ces fleurs. « Comme elles
her window. She seizes the flowers quickly and examines them attentively. How pretty they are! She

ANDANTE ♩ = 76

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat major (two flats), and 2/4 time. It features a dynamic marking *mf* and the word *dolce*. The bottom staff is in bass clef, B-flat major (two flats), and 2/4 time. The music includes various chords and rests, with a fermata over the bass line in measure 12.

sont jolies!» Lentement, elle les porte à ses lèvres et le baiser qu'elle dépose sur ces fleurs slowly puts them to her lips, and the kiss which she bestows upon the flowers suddenly troubles her and

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 3. Measure 1 starts with a forte dynamic (F) and ends with a half note. Measure 2 begins with a piano dynamic (pp). Measures 3 through 6 show a sequence of chords and eighth-note patterns. Measure 6 concludes with a forte dynamic (F).

la trouble et soudain la laisse songeuse.
leaves her thoughtful.

ALLEGRETTO ♩ = 66

The musical score consists of two staves. The top staff is in treble clef, 6/8 time, and dynamic *p*. It features a melodic line with eighth-note patterns and several grace notes. The bottom staff is in bass clef, 6/8 time, providing harmonic support with sustained notes and rhythmic patterns. Measure 66 begins with a forte dynamic. Measures 67-70 show a continuation of the melodic line with eighth-note chords and grace notes.

SCÈNE III. ENTRÉE DE PIERROT.

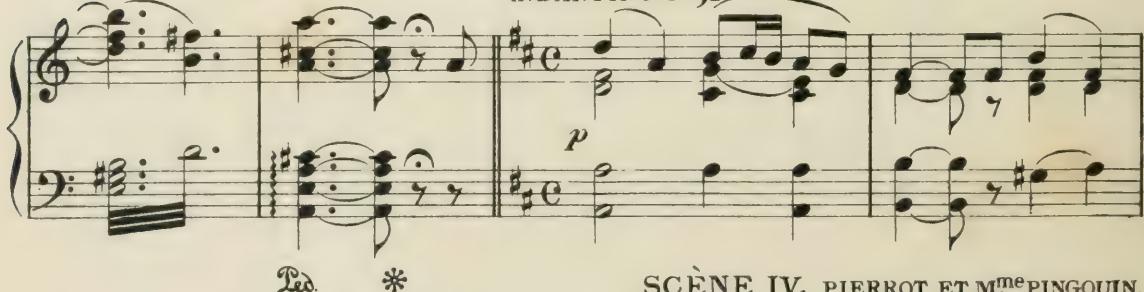
SCENE III. PIERROT ENTERS.

«Encore cette maudite aubade. Ah! si jamais ce joueur de mandoline lui tombe sous la main!..
 «Again that cursed serenade! Ah if ever that mandoline player falls into my hands!..



Il aperçoit Fanette « Bonjour! encore à ta toilette, petite coquette? Allons descend, il est l'heure de déjeuner.» Fanette fait: « Me voilà! Et elle referme la fenêtre, après avoir caché dans son corsage. He perceives Fanette. « Good morning! Still at your toilet, little coquette? Come, let us go down, it is breakfast-time. » « Here I am » says Fanette, and she closes the window again after hiding in her bosom some

ANDANTINO ♩=92



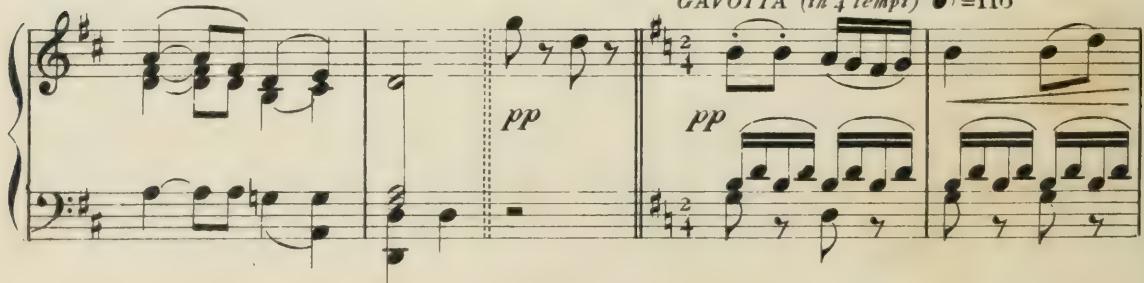
quelques fleurs, qu'elle à prises dans le bouquet.
 flowers which she has taken from the bouquet.

SCÈNE IV. PIERROT ET M^{me} PINGOUIN.SCENE IV. PIERROT AND M^{me} PINGOUIN

PIERROT «Comme elle est jolie! ma Fanette.

PIERROT: «How pretty she is, my Fanette! And

GAVOTTA (in 4 temps) ♩=116



Et comme je suis heureux. MADAME PINGOUIN entre, portant sur un plateau le petit déjeuner
 how happy am I! M^{me} PINGOUIN (enters carrying the breakfast on a tray) PIERROT: «Come along,



du matin. PIERROT: «Allons, vite Madame Pingouin, dépêchez-vous.» M^{me} PINGOUIN: «Je ne peux M^{me} Pingouin, make haste!» M^{me} PINGOUIN: «I can't walk any faster» PIERROT: «That's true

pas aller plus vite.» PIERROT: «C'est juste à votre âge.» M^{me} PINGOUIN: «Comment à mon âge» PIERROT: «at your age» M^{me} PINGOUIN: «How at my age?» PIERROT: «All right, don't be angry. You are no

ROT: «Bon! ne vous fachez pas. Vous n'êtes plus jeune.» M^{me} PINGOUIN: «Et bien et vous?» PIERROT: «longer young.» M^{me} PINGOUIN: «Ah well, what of yourself?» PIERROT: «I! Come let us compare.

«Moi! Allons donc. Comparez. Je suis plus jeune que jamais; j'ai la tête et le cœur comme à vingt ans» I am younger than ever, in head and in heart I am but twenty»

M^{me} PINGOUIN - Vexée, lui tourne le dos PIERROT : « Allons, voulez vous ne pas bouder comme ça. Vous êtes jolie toujours; là, maintenant que la paix est faite, venez me donner votre avis sur ceci. M^{me} PINGOUIN (*Annoyed turns her back to him.*) PIERROT: Come, don't pout like that. You are still pretty. There, now that we have made it up, come and give me your opinion of this. (and mysteriously) (in 2 tempi) ♩=88

staccato il basso

(et mystérieusement il sort de sa poche un petit écrin.) - M^{me} PINGOUIN: « Qu'est ce que c'est? he produces from his pocket a small casket.) M^{me} PINGOUIN: What is this? A little bird?

Un petit oiseau.» PIERROT : « Mais non, c'est un écrin. Regardez ce qu'il y a dedans.» M^{me} PINGOUIN : PIERROT: No, it is a jewel-box. See what there is inside. M^{me} PINGOUIN: Oh, what a beautiful

GOUIN : « Oh! le beau bracelet.» PIERROT : Vous le trouvez à votre goût.» M^{me} PINGOUIN : Je le bracelet! PIERROT: Do you like it? M^{me} PINGOUIN: I think it superb, and I thank you. (in 4 tempi) ♩=116

trouve superbe, et je vous remercie.» PIERROT: « Pourquoi? » M^{me} PINGOUIN: « Ce n'est donc pas
PIERROT: Why? M^{me} PINGOUIN: Is it not for me then? PIERROT: No, it is for Fanette. It is

pour moi? » PIERROT: « Non, c'est pour Fanette.- C'est sa fête aujourd'hui. » M^{me} PINGOUIN:
her birthday to-day. M^{me} PINGOUIN: How pleased she will be! PIERROT: Yes, but how shall I

« Comme elle va être contente! » PIERROT: « N'est-ce pas? Seulement voilà, comment le lui offrir
present it to her? M^{me} PINGOUIN: Like this. (She makes three ceremonious and stately bows.) PIERROT

rai-je? » M^{me} PINGOUIN: « Mais comme ceci! Et elle fait trois réverences cérémonieuses et clas-
siques. PIERROT se met à rire. Non, il a trouvé mieux que cela. Et il va près la table et glisse l'é-
crin sous la serviette de Fanette.

begins to laugh. No, he has thought of a better way than that. And going to the table, he slips the casket under Fanette's serviette.

SCÈNE V. PIERROT, M^{me} PINGOUIN ET FANETTE.
 SCENE V. PIERROT, M^{me} PINGOUIN AND FANETTE.

Fanette sort de la maison. Elle va embrasser Pierrot, puis M^{me} Pingouin, et s'assied tandis que Fanette comes from the house. She embraces Pierrot, then M^{me} Pingouin, and takes her seat while the

AND! COMODO

=80



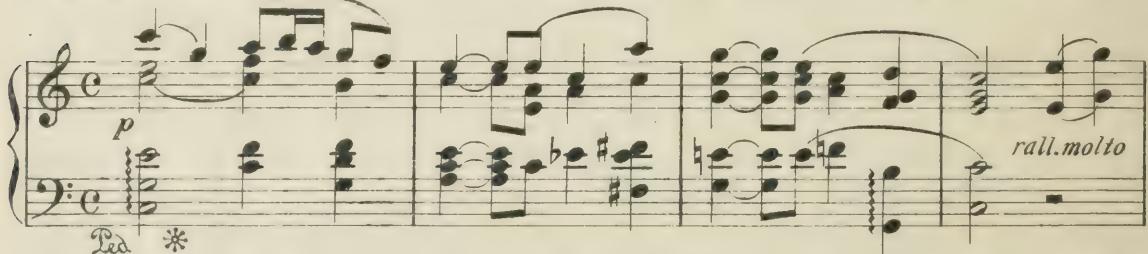
les deux autres la regardent en dessous. - PIERROT : « Allons vite, déjeunons. FANETTE découvre
 two others watch her from behind. PIERROT: Quick, let us have breakfast. FANETTE discovers

AND!

=100



l'ecrin. « Qu'est-ce que c'est que cela ? » Pierrot et M^{me} Pingouin font signe qu'ils n'en savent rien.
 the casket. Why, what is this? Pierrot and M^{me} Pingouin signify that they do not know anything about it.



Pierrot en riant dit : « C'est peut-être un petit oiseau qui l'a apporté. » Fanette ouvre l'ecrin et voit
 bout it. Pierrot laughing says: Perhaps a little bird has brought it. Fanette opens the casket and sees

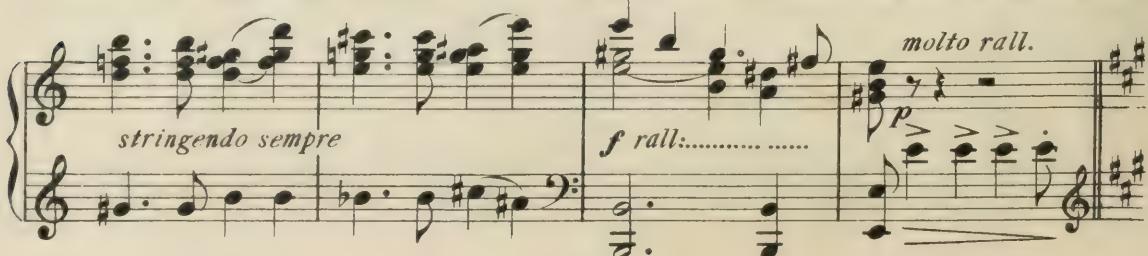


le bracelet - Elle devine que c'est Pierrot que le lui donne. Elle court à lui et l'embrasse. Mais pour.
 the bracelet. She guesses that it is Pierrot who has given it to her. She runs to him and embraces him. But

stringendo sempre

f rall.

molto rall.



quoi lui faire ce beau cadeau?» Pierrot tire de sa poche un petit calendrier et lui montre la date
why does he make her this beautiful present? Pierrot takes from his pocket a small calendar and shows

ADAGIO RELIGIOSO ♩=80

Piano part: Treble and bass staves. Dynamics: *p dolcissimo*. Measure numbers: 1, 2, 3, 4, 5, 6.

du jour. Il y a dix ans aujourd'hui qu'il l'a trouvée là, sur le seuil de cette porte mourant de
her the date. It is ten years today since he found her there on the threshold of that door dying of cold

Piano part: Treble and bass staves. Measure number: 6.

faim et de froid. Fanette se souvient - Elle se rappelle tout ce qu'il a fait pour elle, et les bons
and hunger. Fanette remembers. She recollects all that he has done for her, and also the kindness of M^{me}

Piano part: Treble and bass staves. Dynamics: *Ped.*, ***.

soins aussi de M^{me} Pingouin - L'émotion les gagne tous les trois.

Pingouin. All three are overcome by emotion.

Piano part: Treble and bass staves. Dynamics: *f*, *pp*.

Piano part: Treble and bass staves. Dynamics: *molto rall.*, *f*. Measure numbers: 6, 7, 8, 9, 10, 11, 12, 13. *Ped.*, ***.

Mais Pierrot fait rasseoir Fanette à table, tandis que M.^{me} Pingouin rentre un instant dans la
Bet Pierrot makes Fanette take her seat again at the table while M.^{me} Pingouin re-enters the house

Pierrot: Allons, à table, le déjeuner nous attend.
Pierrot: "Come to the table, the breakfast awaits us!"

MOVIMENTO DI VALZER $\text{d} = 66$



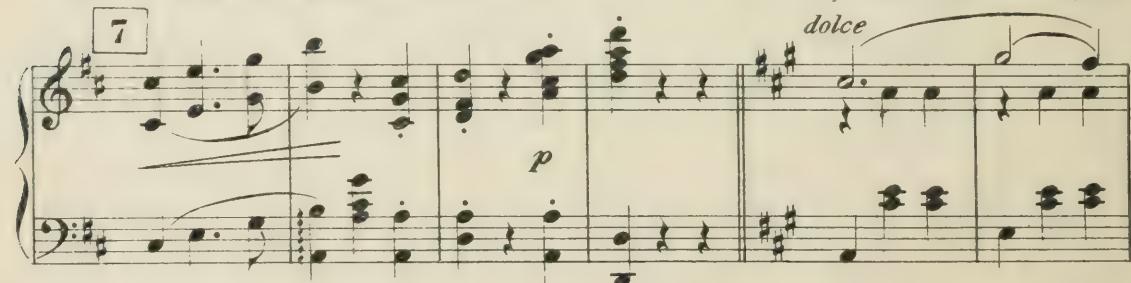
maison. Elle aussi, elle a préparé sa surprise et elle revient tenant en mains une paire de mi-
for a moment. She too has prepared a surprise, and she returns holding in her hands a small pair of



gnons souliers de danse, qu'elle offre à Fanette.
dancing-shoes which she presents to Fanette.

Celle-ci les admire et M.^{me} Pingouin
These they admire and M.^{me} Pingouin

dolce



lui explique que ce sont des souliers qu'elle mettait jadis, quand elle était première danseuse
explains that they are the shoes which she wore long ago when she was 'première danseuse' at the



à l'Opéra. Et pour lui prouver ce qu'elle sait faire M^{me} Pingouin esquisse un pas.
Opera. And to show them what she can do, M^{me} Pingouin executes a "pas."

A musical score for piano, showing five staves of music. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). Measures 11-13 show eighth-note patterns. Measure 14 starts with a fermata over a dotted half note, followed by eighth-note pairs. Measure 15 ends with a dynamic marking of *pp*.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). Measure 11 begins with a forte dynamic (f) in the treble staff, followed by a half note and a whole note. The bass staff has eighth-note chords. Measure 12 begins with a half note in the treble staff, followed by a whole note and a half note. The bass staff has eighth-note chords. The dynamic changes to pp (pianissimo) in measure 12.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note followed by a measure of three eighth notes. Measure 12 begins with a half note followed by a measure of six eighth notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a eighth note followed by a sixteenth-note grace followed by a eighth note. This is followed by a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. Measure 12 starts with a eighth note followed by a sixteenth-note grace followed by a eighth note. This is followed by a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note.

A musical score for piano duet in G major (two sharps) and common time. The top staff shows a treble clef, and the bottom staff shows a bass clef. The score consists of two systems of music. The first system starts with a forte dynamic (f) and ends with a decrescendo (diminishing dots above the notes). The second system begins with a piano dynamic (p), followed by a very soft dynamic (pp). Measure 11 ends with a half note on the fourth line of the treble staff. Measure 12 begins with a half note on the third line of the bass staff.

in 4 tempi ♩ = 116



8

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 6: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 7: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 8: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Dynamics: *p* (measure 8). Pedal instruction: Ped. * (measure 8).

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 10: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 11: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 12: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩).

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 14: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 15: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Measure 16: Treble staff has eighth-note pairs (♩) with grace notes. Bass staff has eighth-note pairs (♩). Dynamics: *p* (measure 16).

Ils se rasseoient
They seat themselves again.

Fanette ne mange pas, Pierrot s'en inquiète. Serait 'elle malade? Mais non; elle n'a pas faim,
Fanette does not eat anything, Pierrot is anxious about it. Can she be ill? No, she is not hungry, that's

ANDANTE ♩ = 76

voilà tout. Elle préfère aller cueillir des fleurs dans le jardin. Et quittant la table, rêveuse,
all. She prefers to go and pluck some flowers in the garden. And leaving the table, thoughtfully, she

elle va au fond et disparaît à gauche
retires to the back of the stage and disappears to the left.

ALLEGRETTO ♩ = 116

SCÈNE VI. - PIERROT ET M.^{me} PINGOUIN..SCENE VI. - PIERROT AND M.^{me} PINGOUIN.-

PIERROT (se levant) Eh bien moi non plus je n'ai pas faim. Mais qu'est-ce qu'elle a, demande Pierrot (rising) "Ah well! I am no longer hungry...." "But what is the matter with her?" he de-

9

P



de-t-il à M.^{me} Pingouin. - La surprise, la joie fait celle-ci. - La joie allons donc, reprend Pierrot. demands of M.^{me} Pingouin. "The surprise, the joy has caused that." "The joy! Come then" replies Pierrot.

PIÙ MOSSO



cres.

Regardez, elle a laissé son bracelet sans plus y faire attention. - M.^{me} Pingouin sourit - Vous savez donc ce qu'elle a, vous, interroge Pierrot - Oui - Pas possible - Si - Non - Si.

"See, she has left her bracelet there without thinking any more of it. M.^{me} Pingouin smiles. "You know, then, what ails her?" asks Pierrot "Yes".... Impossible.... Yes.... No.... Yes."

LARGO $\text{d} = 80$ 

stringendo

f

M.^{me} Pingouin Oui et je vais vous le dire.
M.^{me} Pingouin: "Yes, and I will tell you."



M^{me} PINGOUIN: Regardez autour de vous. Les feuilles verdissent aux arbres;
 M^{me} PINGOUIN: "Look around you; the trees again are green with leaves;

10 ANDANTINO ♩ = 66

c'est le printemps. Tout s'éveille avec l'avril. Et le cœur de Fanette s'éveille tout comme les fleurs.
 it is spring. Everything quickens in April, and the heart of Fanette quickens just like the flowers.

fleurs. Elle à dix-sept ans. C'est l'amour qui vient.
 She is seventeen. It is love which comes to her.

Voilà ce qu'elle a. Elle aime ou elle va aimer.
 That is what ails her. She loves, or is beginning to love."

.. Et M.^{me} Pingouin sort, emportant le plateau. Elle rentre dans la maison.
And M.^{me} Pingouin, carrying her tray, re-enters the house.

ANDANTE ♩ = 76

Pierrot seul va tomber assis sur le banc sans comprendre encore.
Pierrot left alone throws himself on the seat, not yet comprehending.

11

SCÈNE VII.- PIERROT seul.
SCENE VII.- PIERROT.

AND^{te} MOLTO MOD^{to} ♩ = 108

Fanette aimer? Et qui?
Fanette in love? And with whom?

Allons donc, M^{me} Pingouin est folle. Et pourtant, si elle disait
Come, M^{me} Pingouin must be mad. And what if she spoke the truth.



vrai! Et soudain il se sent le cœur comme déchiré et mordu par une âpre jalouse. Alors il com-
And suddenly he feels his heart torn and bitten by a fierce jealousy. Now he understands all. The truth



prend tout. La vérité jaillit devant lui comme un éclair.
bursts upon him like a flash.



Il aime Fanette; il aime cette enfant, qu'il
He loves Fanette, he loves this child he has



a élevée, non comme un père mais comme un amant. Il l'aime comme un fou. Il l'aime à
 brought up, not as a father but as a lover. He loves her madly. He will love her until death.

ALLEGRO MODERATO ♩ = 144

en mourir. Et le secret qu'il voudrait enfouir à tout jamais, dans son âme monte main-
 And the secret which he would bury for ever within his soul mounts now from his heart to his

tenant de son cœur à ses lèvres.
 lips.

12

Il reste anéanti.
 He remains dumfounded.

Ped. * Ped.

*

SCÈNE VIII.- PIERROT ET FANETTE

SCENE VIII. - PIERROT AND FANETTE

Fanette paraît venant de gauche, cueillant des fleurs. Pierrot la suit des yeux, éperdu comme
Fanette appears coming from the left plucking flowers. Pierrot follows her with his eyes be-

AND^{te} ESPRESSIVO ♩ = 108



en extase, sentant l'aveu prêt à s'échapper de ses lèvres.

wildered as if in a trance feeling the avowal ready to escape from his lips.



Fanette met une rose à la boutonnière de Pierrot.
Fanette puts a rose in Pierrot's buttonhole, then holds

cres.....



rot, puis lui tendant la joue, naïvement elle lui demande un baiser pour récompense.
ing up her cheek innocently demands a kiss in payment.

poco rall.



Pierrot approche ses lèvres de sa joue. Mais soudain il recule. Non, il ne peut pas. De nouveau
Pierrot's lips approach her cheek. But suddenly he recolls. No he cannot. Again he goes

ANDANTE SOST.^{to} ♩ = 72

13



Il va pour l'embrasser, ses lèvres effleurent son visage. Mais brusquement encore il la repousse.
to kiss her, his lips lightly touch her face. But abruptly he again draws back. Would you be angry?" demand



Serais-tu fâché, demande Fanette. - Non, répond Pierrot, détournant la tête. - Alors tu ne
Fanette. "No" replies Pierrot, turning away his head. "Then you no longer love me. "I no longer



m'aimes plus. - Moi ne plus t'aimer, quand au contraire.... Et Pierrot la prenant dans ses
 bras, la serre sur son cœur, prêt à lui crier son secret. Entre ses mains il prend la tête de
*love you! On the contrary...." And Pierrot taking her in his arms clasps her to his heart ready
 to disclose his secret. He takes her head between his hands. He goes to kiss her. A violent*



Fanette. Il va pour l'embrasser. Un violent combat se livre dans son cœur. Mais non ce baiser, il conflict rages in his breast. But not this kiss, he no longer has the right to give it now. And he runs

n'a plus le droit de le donner maintenant. Et il s'enfuit.

Fanette seule, reste étonnée, sans comprendre. Mais qu'a-t-il donc se demande-t-elle?

Fanette left alone remains astonished, without comprehending. "But what ails him then?" Fanette asks herself.

SCÈNE IX.— FANETTE ET M^{me} PINGOUIN.

SCENE IX.—FANETTE AND M.^{me} PINGOUIN.

M^{me} PINGOUIN. Voici votre ouvrage, Mademoiselle. Fanette travaillera, pendant que M.^{me} M^{me} PINGOUIN. Here is your work, Miss. Fanette works while M^{me} Pingouin reads her paper.

QUASI ALLEGRETTO ♦ 112

A musical score for piano, featuring two staves. The top staff is in common time (C) and G major (G), with a dynamic of forte (f). The bottom staff is also in common time (C) and G major (G), with a dynamic of piano (p). The score includes various musical markings such as grace notes, slurs, and dynamic changes.

Pingouin lira son journal - Fanette prend un voile de dentelle, qu'elle brode, et M^{me} Pingouin ajuste ses lunettes.

Fanette takes a lace veil which she embroiders and M^{me} Pingouin, adjusting her glasses

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a eighth note followed by a sixteenth note. It then transitions to a section with eighth-note triplets over a sustained bass note. Measure 12 starts with a single eighth note, followed by a sixteenth note. The dynamic marking 'mf' (mezzo-forte) is placed above the staff.

gouin, assurant ses lunettes sur son nez commence sa lecture. Mais peu à peu
on her nose, commences her reading. But gradually

14

sa vue se trouble, elle baisse la tête.... elle ferme les yeux
her sight fails her, she bends her head.... she closes her eyes.

MENO

M^{me} Pingouin s'est endormie.
M^{me} Pingouin is asleep.

molto rall.

rall. molto

SCÈNE X.—FANETTE, M^{me} PINGOUIN (endormie), JACQUES.

SCENE X.—FANETTE, M^{me} PINGOUIN (asleep), JACQUES.

Fanette a posé son ouvrage sur la table, et prenant les fleurs, qu'elle tient cachées dans son
Fanette has laid her work on the table, and takes the flowers which she had hidden in her bosom as

ANDANTINO QUASI ALL^{tto} $\text{♩} = 120$

corsage, elle semble les interroger encore et leur demander le doux secret de leur mysté-
if to interrogate them and demand the 'secret of their mysterious arrival.'

15 *rall.....*

(au fond paraît Jacques)
(Jacques appears from behind)

rieux envoi. Elle se lève et vient près de la fenêtre sans voir Jacques, qui s'approche d'elle
Fanette rises and goes towards the window without seeing Jacques who approaches her

risquant de se heurter à M^{me} Pingouin toujours endormie..
at the risk of running against M^{me} Pingouin who still sleeps.

Mais qui donc m'a donné ces
fleurs se demande Fanette.
"But who, then, has brought the flowers
for me?" asks Fanette.

rall.....

C'est moi
répond Jacques en
se montrant.

"I," replies Jacques
presenting himself.

Fanette effrayée veut aller vers M^{me} Pingouin, mais Jacques la retient - Oh non, ne
la réveillez pas, fait-il, elle dort trop bien.

*Fanette, startled, is about to arouse M^{me} Pingouin, but Jacques restraining her
says: "No, do not wake her, she sleeps so soundly"*

16

ALL^{tt} AGITATO ♩ = 138 LARGO ♩ = 69

The musical score shows two staves. The top staff is for the piano, with dynamics p, p >, pp, and Largo. The bottom staff is for the voice, with dynamics p, p >, and pp. Measure 16 ends with a forte dynamic, followed by a measure of silence.

Même jeu de Fanette.

Fanette again tries to release herself.

Jacques la retient encore

Jacques still detains her

ALL^{tt} COME PRIMA ♩ = 138

LARGO ♩ = 72

PIÙ MOSSO

poco rall.

The musical score continues with two staves. The top staff shows a piano part with dynamics mf and p. The bottom staff shows a voice part with dynamics mf and p. The vocal line consists of eighth-note patterns.

et il lui avoue qu'il l'aime. Fanette est troublée -
and declares that he loves her. Fanette is agitated. -

Déclaration de Jacques. --
Declaration of Jacques. --

ANDANTE ♩ = 80

17

The musical score shows two staves. The top staff is for the piano, with dynamics p and ff. The bottom staff is for the voice, with dynamics ff and p. The vocal line consists of eighth-note patterns.

The musical score shows two staves. The top staff is for the piano, with dynamics ff and p. The bottom staff is for the voice, with dynamics ff and p. The vocal line consists of eighth-note patterns.

Et il tombe à ses genoux. Fanette veut le faire relever, mais M^{me} Pingouin a fait un mouvement comme si elle allait se réveiller et instinctivement le jeune fille cache le jeune homme, qui dépose un baiser sur sa main.-

And he falls on his knees. Fanette desires him to rise. But M^{me} Pingouin has made a movement as if about to wake and instinctively the girl hides the young man who bestows a kiss upon her hand.

Fanette recule effrayée, mais Jacques la rassure, en lui disant qu'il
Fanette recedes frightened but Jacques reassures her, saying that he comes to

LENTO

vient pour la demander en mariage, et qu'il n'attend plus pour cela qu'un aveu de sa bouche. La jeune fille baisse les yeux en rougissant.

ask her hand in marriage, and that he only awaits an avowal from her lips. The young girl lowers her eyes blushing.

Jacques doucement l'attire à lui, et dépose sur le front de Fanette un chaste et doux baiser. Pierrot paraît au fond.

Jacques gently draws her to him and imprints on her forehead a chaste and tender kiss. (Pierrot appears from behind)

rall:..... molto rall:.....

SCÈNE XI.—FANETTE, JACQUES, PIERROT ET M^{me} PINGOUIN (M^{me} Pingouin se réveille)
SCENE XI.—FANETTE, JACQUES, PIERROT AND M^{me} PINGOUIN (M^{me} Pingouin awakes)

Pierrot terrible s'avance et demande à Jacques ce qu'il vient faire là.

Pierrot furiously advances and demands of Jacques what he is doing there.

LARGO ♩=72

ANDANTINO ♩=88

Celui-ci lui avoue qu'il aime Fanette et qu'il en est aimé. — PIERROT : « Quoi vous osez dire ? »
Jacques declares to Pierrot that he loves Fanette and that she loves him. Pierrot : "What do you

JACQUES : « La vérité. Nous nous aimons ! » PIERROT : « Vous en avez menti »
were to say? Jacques : "The truth. We love each other" Pierrot : "You have lied!"

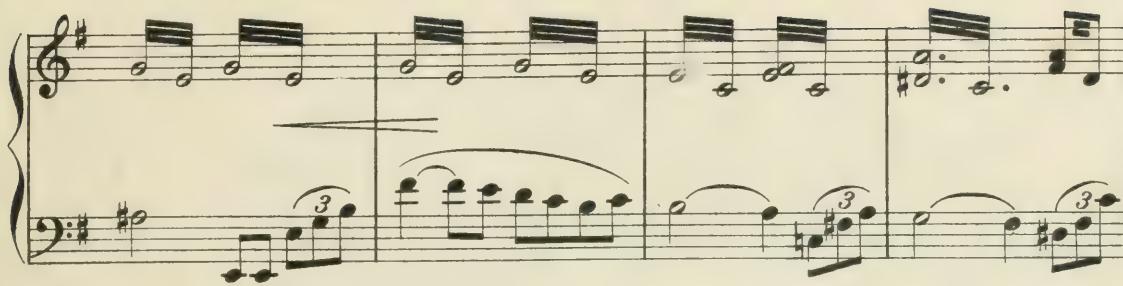
19 poco rall.:.....

et courant à
And turning to

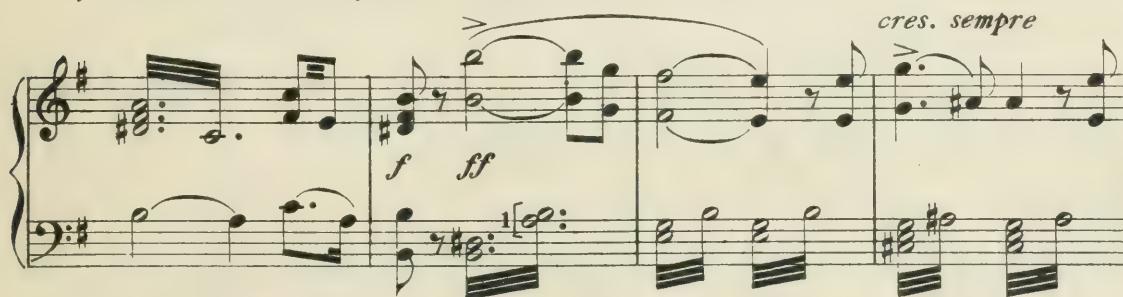
ALLEGRO MODERATO ♩=144

Fanette « N'est ce pas, lui demande-t-il qu'il ment?

Fanette : he asks " Does he not lie ? Is it not true that



N'est-ce pas que tu ne l'aimes pas ! » La jeune fille baisse la tête « Pardonnez moi,
you do not love him ? » The young girl bows her head. "Pardon me,



pardonnez lui, supplie-t-elle, et elle se jette à genoux.

parson him ? » she implores falling on her knees.

LARGO



Pierrot alors lui saisit les mains, menaçant. Jacques veut s'interposer ; il l'arrête : « Et si je te refusais mon consentement, demande-t-il encore

Pierrot then seizes her hands menacingly. Jacques would interpose but he stops him, "And if I refuse you my consent ? he asks Fanette. What if I

AGITATO • = 126



à Fanette: si je voulais te garder ici quand même malgré toi» «Je l'aime, répond la jeune fille.»
keep you here in spite of yourself? "I love him" replies the young girl.

20

ALLEGRO MOD^{to} QUASI AND.^{te} ♩ = 104

«Et bien suis donc celui que tu aimes, fait Pier.

"Very well, then follow him you love, say Pier.

rot terrible, les bras levés comme pour maudire «Vous chassez votre fille, fait Jacques» -
 Elle, ma fille, fait Pierrot en éclatant d'un rire fou, allons donc. C'est une mendiane, que
 rot angrily, his arms raised in malediction. "You banish your daughter?" says Jacques "She-my
 daughter" says Pierrot laughing wildly, She is a beggar whom I found there on the threshold

j'ai trouvée là, sur le seuil de cette porte et que j'ai recueillie - et pour récompense elle me
 broye le cœur et l'écrase sous ses pieds. Emmenez-la, je vous la donne et je vous chasse.

*of that door, and that I took in, and for recompense she breaks my heart and grinds it under her
 feet. Take her away, I give her to you and dismiss you. But go or I shall do you a mischief*

Mais allez vous en, ou je fais un malheur et terrible; il prend une chaise qu'il brandit au-dessus de la
(and furiously he takes a chair which he brandishes above the heads of Fanette and Jacques.



tête de Fanette et de Jacques. M^{me} Pingouin se jette entre Pierrot et les deux jeunes gens, faisant signe à Jacques de s'en aller et d'emmener Fanette. Quand ils ont disparu, Pierrot vient tomber M^{me} Pingouin throws herself between Pierrot and the young people signing to Jacques to go and to take Fanette with him. When they have disappeared Pierrot sinks down wearily by the table.

21

abattu près de la table. Ses mains rencontrent le voile de dentelle laissé par Fanette. Il le couvre
His hands rest on the lace veil left by Fanette. He covers it with wild kisses, and bursts into sobs.

PIERROT ET M^{me} PINGOUIN
PIERROT AND M^{me} PINGOUIN

LARGO MAESTOSO $\text{d} = 132$

de baisers fous et éclate en sanglots.

Le Rideau tombe.
The Curtain falls.

Fin du 2^{me} Acte.
End of Act II.

ACTE III.

MÊME DÉCOR QU'AU PREMIER ACTE - SIX ANS APRÈS.

THE SAME SCENE AS IN ACT I - SIX YEARS LATER.

ANDANTE MESTO

The musical score for Acte III is presented in four systems, each containing two staves (treble and bass). The key signature is A major (three sharps). The tempo is marked as *Andante Mesto*. The dynamics are indicated by 'p' (piano) and 'Ped.' (pedal). The score features various musical elements such as eighth-note patterns, sixteenth-note chords, and grace notes. Measure numbers 103500 and 103501 are visible at the bottom of the page.

SCÈNE I. PIERROT seul

SCENE I. PIERROT
ALLEGRETTO $\text{d} = 116$ PIERROT est debout, appuyé contre la table, sombre,
PIERROT stands leaning against the table gloomy, sad

triste et vieilli. Il songe, et veut chasser les pensees, qui malgré lui toujours viennent l'accabler.
and aged. He is thinking and would fain dismiss the thoughts which in spite of himself ever oppress

Il s'approche de la fenêtre. Une cloche au loin sonne. Alors il tressaille; le souvenir du passé lui revient.
him. He approaches the window. A bell rings in the distance, and he starts as the memory of the past

vient. La cloche ainsi sonnait quand elle est venue frapper à cette porte. Et brusquement il laisse retomber le rideau. Il revient s'asseoir à droite dans son fauteuil, la tête dans ses mains.

comes back to him. The bell was ringing when she came knocking at that door. And abruptly he lets fall the curtain. He returns, throws himself in his armchair to the right and rests his head in his hands.

Cloches
Bells

SCÈNE II. PIERROT ET M^{me} PINGOUIN.SCENE II. PIERROT AND M^{me} PINGOUIN.

M^{me} PINGOUIN qui entre, un panier de provisions sous le bras, l'aperçoit, et tristement secoue
 M^{me} PINGOUIN who enters with a basket of provisions on her arm, perceives him and sadly shakes

1

ADAGIO

ALL^{tt} ♩ = 120*p con dolore**p*

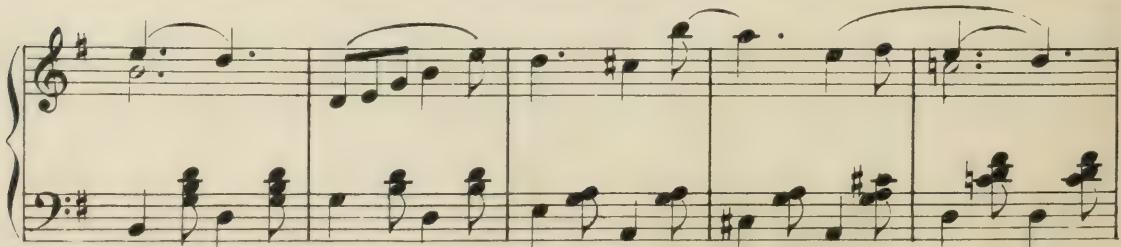
la tête; elle tousse doucement pour lui faire comprendre qu'elle est là. Ah! c'est vous dit Pier-
 her head; she coughs softly to let him know that she is there "Ah, it is you!" says Pierrot. "Good



rot. Bonjour Monsieur. Je viens du marché - PIERROT Ah! M^{me} PINGOUIN Oui: Et je vous ai
 morning! Sir." "I have just come from market. PIERROT: "Ah!" M^{me} PINGOUIN "Yes, and I have



acheté un tas d'excellentes choses. Voyez ce poulet, sentez ce pâté et regardez cette bouteille où
 bought you a lot of good things. "See this chicken, smell this pâté and look at this bottle of wine



le vin miroite comme un clair rayon de soleil. Vous m'en direz des nouvelles. PIERROT -
sparkling as a ray of sunlight. Tell me how you like it.

PIERROT:

2

Merci. Je n'ai plus d'appétit. M^{me} PINGOUIN - Ne dites pas ça. D'ailleurs est-ce raisonnable
"Thanks, I am no longer hungry" "M^{me} PINGOUIN?" "Don't say that" "Besides is it reasonable to

de se laisser miner ainsi par le chagrin, comme vous le faites. PIERROT - Moi, j'ai du chagrin?
let yourself be thus consumed by melancholy as you do? PIERROT: "I, am I melancholy?

Nullement. M^{me} PINGOUIN - Si, je le vois bien. Vous pensez encore et toujours à elle, à Fanette.
Not at all" M^{me} PINGOUIN: "Yes, I see it plainly" "You think still and always of her, of Fanette."

3

MENO

p

PIERROT - Non,, M^{me} PINGOUIN - Mais si,, PIERROT - Fanette est morte pour moi.
PIERROT: "No" M^{me} PINGOUIN: "Ah, yes" PIERROT: "Fanette is dead to me".



M^{me} PINGOUIN. Alors, si, par hasard... un jour... elle revenait ici
M.^{me} PINGOUIN: "Then, if, by chance... some day... she should return

4 PIÙ MOSSO



vous demander pardon...
here to ask your pardon..."

PIERROT. Je ne lui pardonnerai pas! et je la chasserai,
PIERROT: "I would not pardon her! And I would send her

LARGO AGITATO



comme je vous chasserai vous même, si vous me parlez encore d'elle. Je ne veux plus même
away, as I will send you away if you speak to me of her again. I do not wish ever to hear her



entendre prononcer son nom
name mentioned.



M^{me} PINGOUIN. C'est bien, Ne vous fâchez pas. Je ne dirai plus rien.
 M^{me} PINGOUIN: "Very well, do not grieve, I will say no more. I must"

ALL. ♩ = 176

Je rentre dans ma cuisine. PIERROT. C'est bien, allez. J'ai besoin d'être seul. Je veux
return to my kitchen! PIERROT: "Very well, go" I need to be alone. I want to be by myself.

être seul. M^{me} PINGOUIN. Pauvre homme, comme il souffre.
 M^{me} PINGOUIN. "Poor fellow, how he suffers!"

LENTO

Ped. *

SCÈNE III. PIERROT seul

SCENE III. PIERROT

PIERROT. Il s'assure qu'il est seul et que personne ne peut le voir, ni l'entendre. Puis il re...
 PIERROT. He assures himself that he is alone, and that no one can see or hear him. Then he

6

ANDANTE MISTERIOSO



vient vers la porte d'entrée qu'il ferme à clef, pour ne pas être surpris, et méfiant, comme un
 goes to the door which he locks so that he may not be surprised, and mistrustful, like a miser a-



avare qui va découvrir son trésor, il court au buffet, l'ouvre, cherche et apporte jusqu'au milieu de la
 bout to uncover his treasure, he goes to the cupboard, opens it, searches, and brings to the middle



scène un coffret, le serrant entre ses bras, comme s'il craignait qu'on ne veuille le lui arracher. Puis
 of the stage, a small box, clasping it in his arms as if he feared that some one would come and



s'agenouillant devant le coffret, qu'il pose à terre, il l'ouvre. Il en tire d'abord une rose flétrie; pieusement il l'embrasse et la remet dans le coffret.

snatch it from him. Then, kneeling before the box which he places on the ground, he opens it. He takes from it a faded rose, kisses it devoutly, and returns it to the box.

ADAGIO

Il prend alors un voile de dentelle, que Fanette jadis brodait; il y plonge ses lèvres, le
Then he takes out a lace veil which Fanette long ago embroidered, presses it to his lips and

ALL^{tto} QUASI ANDANTINO $\text{d} = 72$

mouillant de ses larmes, y cherchant comme un souvenir parfumé de l'ingrate qu'il ne
moistens it with his tears. It is a souvenir of the ungrateful one whom he cannot forget. At last

peut oublier. Et enfin du coffret il tire la photographie de Fanette, et longuement, se relève.
from the box he takes the photograph of Fanette, and slowly rising, he contemplates it. How

7 *ANDANTE* $\text{d} = 76$

vant il la contemple. Comme elle est jolie! Et ce sont ces yeux qui l'ont trompé; c'est
pretty she is! And those are the eyes which have deceived him, that is the pretty mouth which

cette bouche mignonne, qui lui a menti. C'est ce cœur qui a brisé le sien. Et bien à son tour il
has lied to him. That is the heart which has broken his; Ah well, he in his turn will crush her

la broyera, comme elle a broyé son cœur; et fou de rage il froisse le portrait, le jette à
as she has crushed his heart. And mad with rage he strikes the portrait, throws it on the ground

terre et va pour l'écraser sous son pied. Mais brusquement il s'arrête. Non il ne peut pas,
and is about to crush it under his foot. But abruptly he stops. No, he cannot do it, and picking

et prenant le portrait, le coeur secoué de sanglots, il l'essuie, le redresse, en recolle l'image,
up the portrait, shaken with sobs, he dries his eyes, straightens out the picture, asks pardon

ADAGIO

Ped. *

lui demande pardon du mal qu'il lui a fait et, comme un enfant qu'on couche en un berceau,
for the harm he has done to it, and like a child whom one lays in its cradle, he lays the photo-

=62 ADAGIO doleiss. con dolore

ceau, il repose la photographie dans le coffret, qu'il va renfermer dans le buffet.
graph back in the box, which he returns to the cupboard.

PIERROT. Oh! misère de la vie: Rien, mais rien ne peut donc lui donner l'oubli.

PIERROT: "Oh, the misery of life! Nothing, nothing then can bring me forgetfulness."

Tout-à-coup ses yeux se portent sur la bouteille laissée sur la table par M^{me} Pingouin, et il pousse un cri de joie! Mais, voilà le moyen d'oublier. Il va à la table, débouche la bouteille, remplit son verre et l'élève triomphant.

All at once his eyes rest on the bottle left on the table by M^{me} Pingouin, he utters a cry of joy. "Ah!

ALLEGRO $\text{d} = 160$



se un cri de joie! Mais, voilà le moyen d'oublier. Il va à la table, débouche la bouteille, remplit son verre et l'élève triomphant.

"there is the way to forget" He goes to the table, uncorks the bottle, fills his glass and holds it up in triumph.



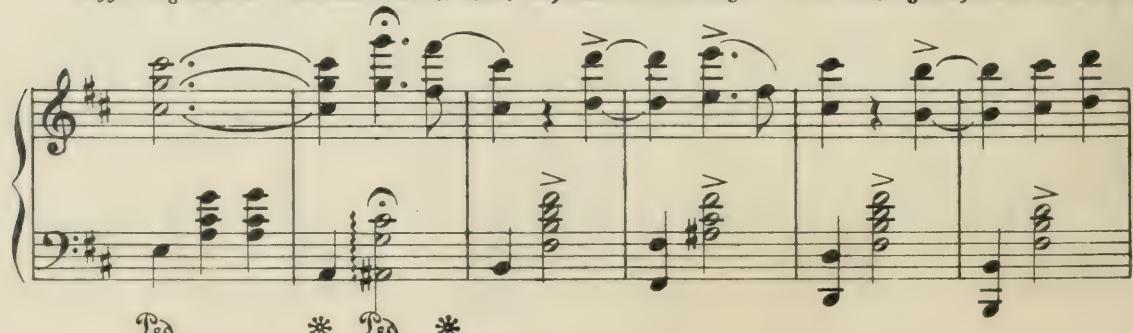
9 **VALZER** $d = 56$

"O bouteille, s'il est vrai que tu peux m'empêcher de penser et de souffrir, sois la bienvenue. "Il boit" Ah! ça réchauffe,, Il boit encore" et il lui semble que là suffering thou art welcome!" He drinks. "Ah, that is reviving!" He drinks again, and it seems to

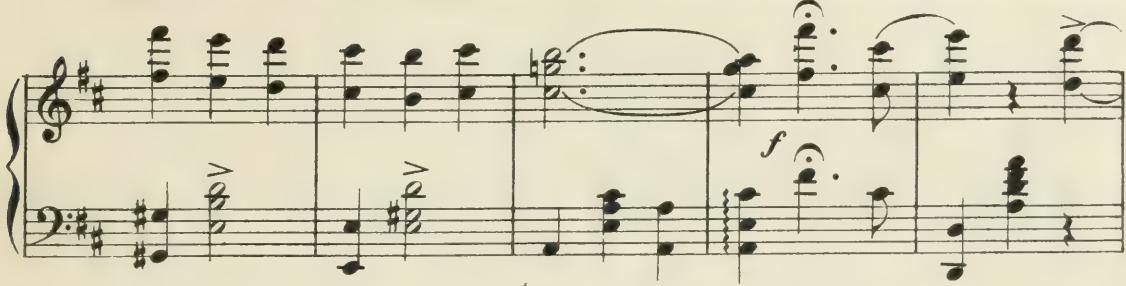
"Oh bottle! if it is true that thou can't prevent me from thinking and



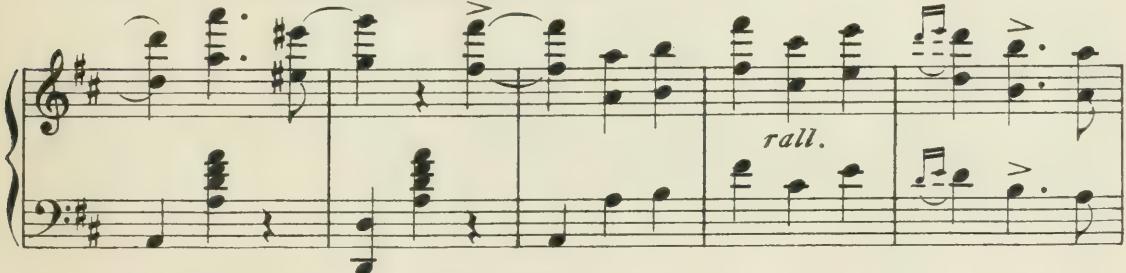
frir, sois la bienvenue. "Il boit" Ah! ça réchauffe,, Il boit encore" et il lui semble que là suffering thou art welcome!" He drinks. "Ah, that is reviving!" He drinks again, and it seems to



bas, au loin, passent de douces et chères figures l'appelant. Attendez moi fait-il et de
him that over there in the distance, forms sweet and dear to him, & by, calling to him. Wait



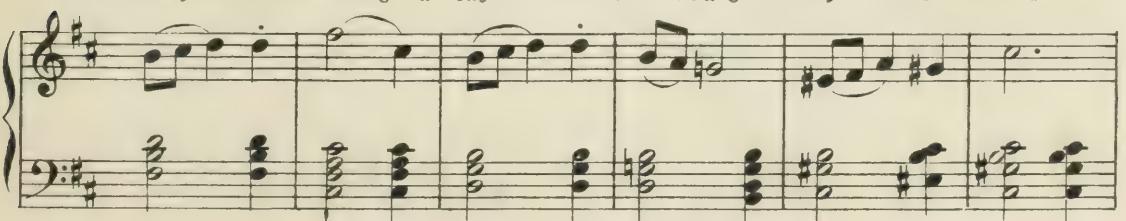
nouveau il se verse à boire.
for me,' he cries and pours out some more wine.



PIÙ MOSSO $\text{♩} = 72$



Et il lui paraît que déjà sa tête se trouble et que sa douleur peu à peu s'endort.
And already his brain seems to grow confused and his sorrow gradually becomes deadened.





Il boit encore.

Again he drinks.

Musical score page 72, measures 6-10. Treble and bass staves. Dynamics: *cresc. poco*, *a poco*. Pedal markings: Ped. *, Ped. *

I^o. tempo

Musical score page 72, measures 11-15. Treble and bass staves.

rall.

Musical score page 72, measures 16-20. Treble and bass staves. Dynamics: *Ped.* *, *Ped.* *

*"Volla
There*

Musical score page 72, measures 21-25. Treble and bass staves.

Puis en caressant la bouteille avec ses doigts, il lui semble que du vin s'échappe comme une
as he caresses the bottle with his fingers it seems to him that the wine escapes like the sweet

ALLEGRO ♩ = 116

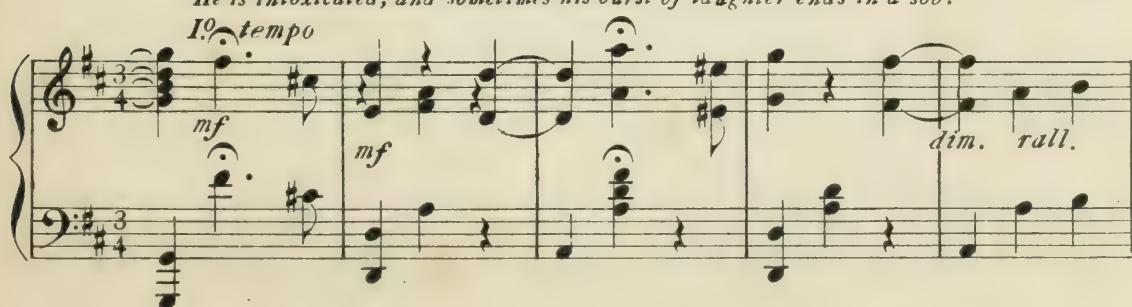


douce musique de flûtes qui gazouillent.
warbling music of flutes.



C'est l'ivresse qui le gagne, et parfois son éclat de rire finit dans un sanglot.
He is intoxicated, and sometimes his burst of laughter ends in a sob.

I^o tempo



Autour de lui tout chante,tout danse.
Everything around him sings and dances.

Il veut al-
He will go to

...ler aux apparitions qui passent, il s'élance, mais il s'arrête.....
the apparitions which are passing, he springs up, but stops himself.....

Et vaincu enfin par l'ivresse, il tombe sur une chaise, près de la ta-
And overcome at last by intoxication, he falls into a chair near the ta-

ble, les bras allongés, comme brusquement abattu, tournant presque le dos à la porte d'entrée.
ble, his arms extended as if suddenly faint, turning his back to the door.

Il dort.
He sleeps.

Largo

SCÈNE IV. PIERROT, (endormi) M^{me} PINGOUIN, puis FANETTE, JACQUES et une enfant.

SCENE IV. PIERROT (*asleep*) M^{me} PINGOUIN, afterwards FANETTE, JACQUES and a child.

M^{me} PINGOUIN, Sortant de la cuisine aperçoit Pierrot endormi,, Pauvre homme. Est il Dieu possible de se mettre dans un pareil état.,,(Pour la 3^{me} fois on frappe)

M^{me} PINGOUIN, coming from the kitchen perceives Pierrot asleep."Poor fellow!"

(For the third time some one knocks at the door)

M^{me} Pingouin va ouvrir, mes elle recule en apercevant sur le seuil de la porte, Fanette, Jacques et une petite fille.

M^{me} Pingouin goes to open the door, but she draws back on perceiving on the threshold Fanette, Jacques and a little girl.

SCÈNE V. PIERROT, (endormi) l'enfant; FANETTE, JACQUES, M^{me} PINGOUIN.

SCENE V. PIERROT (*asleep*) the child, FANETTE, JACQUES, M^{me} PINGOUIN.

M^{me} PINGOUIN,, Vous ici? FANETTE,, Oui, moi Jacques et mon enfant que voilà. M^{me} PINGOUIN: "You here?" FANETTE: "Yes, I, Jacques and my child there. M^{me} PINGOUIN: "Is it yours, that beautiful angel?"

ALLEGRO MODERATO (d=144)

GOUIN,, C'est à vous ce bel ange là? Mais que venez-vous faire? FANETTE,, Nous venons chercher le pardon de Pierrot.

"But what have you come for?" FANETTE "We come to ask Pierrot's pardon."

M^{me} PINGOUIN, Oh! Ça, jamais. S'il vous voyait, ce serait terrible. FANETTE,, Laissez-moi au moins l'embrasser. M^{me} PINGOUIN,, Faites, mais au nom du ciel, ne le réveil-lez pas.

M^{me} PINGOUIN: "Oh, that!... never. If he saw you it would be terrible." FANETTE: "Let me, at least, kiss him" M^{me} PINGOUIN: "Do so, but for Heaven's sake don't wake him."

LARGO

FANETTE,, S'approche de Pierrot, le contemple, les yeux pleins de larmes. Et s'agenouille.

FANETTE approaches Pierrot and regards him, her eyes full of tears. And kneeling, she slowly

ANDANTE MESTO =76

iant, elle prend lentement sa main et y dépose un long et tendre baiser. M^{me} PINGOUIN.

takes his hand and bestows on it a long and tender kiss. M^{me} PINGOUIN: "Quick, go away!"

ten.

Vite allez vous en. Fanette, Jacques et l'enfant se disposent à sortir, quand M^{me} Pingouin les arrête et leur dit: Attendez, j'ai une idée.

Fanette, Jacques and the child are preparing to go when M^{me} Pingouin stops them and says: "Wait, I have an idea!"

M^{me} PINGOUIN. Entrez là tous deux - Et laissez moi l'enfant» Puis prenant la petite
 M^{me} PINGOUIN: "Go in there, both of you and leave me the child. Then taking the girl by

Moderato ♩ = 92

par la main, elle la conduit près de Pierrot toujours endormi, et faisant entrer Jacques et Fanette à gauche "Cachons nous là, dit-elle, et attendons. A la grâce de Dieu.

the hand she leads her towards Pierrot who is still sleeping, and pushes Jacques and Fanette towards the door to the left."You hide there"she says"and await the mercy of God."

poco

La petite fille reste seule, auprès de Pierrot endormi; elle appuie sa tête doucement sur la main de Pierrot, et elle le considère de ses grands yeux étonnés.

Whilst the little girl remains alone near the sleeping Pierrot, she rests her head gently on his hand, and regards him with her great eyes, in astonishment.

rall.

Lentement Pierrot se réveille et ses yeux se portent sur la petite fille inconnue qu'il a -
Slowly Pierrot awakes and his eyes rest upon the little stranger whom he perceives before him.

12 *ANDANTE RELIGIOSO* ♩ = 66

perçoit en face de lui. Il croit rêver, se frotte les yeux. Mais non, il ne rêve pas; une enfant
He thinks he must be dreaming, he rubs his eyes. But no, he is not dreaming, it is a child there.



est là. D'où sort elle? et qui donc l'a amenée là?
Where does she come from, and who has brought her there?

Il la regarde. Comme elle
She looks at him. How pretty



est jolie!.. Quels grands yeux! Mais où donc a-t-il déjà vu ce clair et doux regard?
she is!.. What large eyes! But where has he already seen that bright and beautiful expression?



Tout-à-coup une idée lui vient et courant au buffet, il en sort le coffret et en tire la
All at once an idea strikes him, and running to the cupboard, he brings out the box and takes from

ANDANTE $\text{d} = 88$



photographie de Fanette.. Il compare le visage de l'enfant à celui de la photographie,
it the photograph of Fanette. He compares the child's face with that of the photograph, and



*et brusquement devine tout. Ce regard, c'est celui de Fanette. C'est sa fille alors !
 suddenly he sees it all. The expression is that of Fanette. This then is her child. And threa*



*Et menacant il leve ses bras sur elle. Mais l'enfant lui tend ses lèvres comme pour
 eningly he raises his arms to her. But the child holds her lips to him as if to beg a kiss, and*



*mendier un baiser, et Pierrot vaincu tombe a genoux devant elle et l'embrasse en pleurant.
 Pierrot, overcome, falls on his knees before her and weeping embraces her.*



M^{me} PINGOUIN, qui a paru à gauche, fait signe à Fanette et à Jacques d'entrer "C'est M^{me} PINGOUIN who has appeared at the left makes a sign to Fanette and Jacques to enter.

13 ALLEGRO MODERATO ♩ = 144



le moment." Fanette et Jacques s'avancent vers Pierrot. Celui-ci au bruit se retourne. Il aperçoit Fanette, qui tend vers lui des mains supppliantes. Mais il comprend This is the moment; Fanette and Jacques advance towards Pierrot. He turns at the sound, and bewildered, perceives Fanette who stretches out her hands to him in supplication. Then

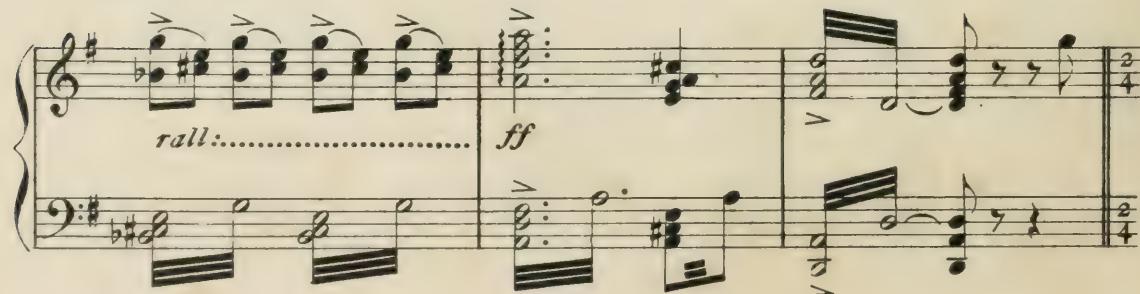


tout, on a voulu le surprendre. Et bien, non, il ne pardonnera pas. Il a trop souffert. « Je vous chasse tous. Je ne veux plus vous voir. » Et il retombe assis à sa place. he comprehends, they have tried to take him by surprise. Ah well, he will not pardon them. He has suffered too much. I will send you all away. I wish to see you no more. And he



même place, la tête dans ses mains, les yeux fixés sur l'enfant, qui est restée près de la table.

falls into his chair again, his head in his hands, his eyes fixed on the child who remains near to the table.



Fanette fait signe à l'enfant de venir. Puisqu'il les chasse il s'en iront, et plus jamais il reviendront.
Fanette makes a sign to the child to come, since he sends them away never more to return. Jacques

LARGO ♩ = 52 *dolcissimo*

Jacques la prend par le bras et M^{me} Pingouin pleure. L'enfant, appelée par sa mère, va à
takes her by the arm and M^{me} Pingouin weeps. The child, called by her mother, goes to her with-

elle sans quitter des yeux Pierrot, qui la suit longuement du regard, comme s'il ne pouvait
out taking her gaze from Pierrot who follows her lingeringly with his eyes as if he could not

molto meno

se détacher d'elle. Fanette, Jacques et l'enfant sortent lentement; ils ont disparu. Alors,
 Pierrot, éperdu, se lève et tombant à genoux sur le seuil même de la porte d'entrée,
remove them from her. Fanette, Jacques and the child go out slowly; they have disappeared
Then Pierrot, distracted, rises and falling on his knees upon the very threshold of the door,

Il tend les bras vers eux comme pour les appeler. Les larmes l'étouffent, il est vaincu. Fanette, Jacques et l'enfant reparaissent et le relèvent. Pierrot prend l'enfant extends his arms towards them as if to call them back. His tears suffocate him; he is conquered. Fanette, Jacques and the child return and raise him up. Pierrot takes the child in.

LARGO MAESTOSO ♩ =66

dans ses bras le couvrant de baisers fous; pleurant et riant tout à la fois, entouré de Jacques et Fanette qui le consolent. Il est heureux. Sa folie d'amour est passée. Désormais il sera grand papa.

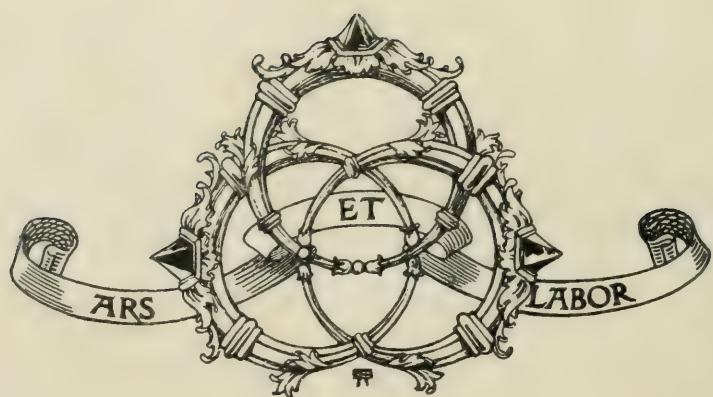
his arms and covers her with kisses, weeping and laughing at the same time, surrounded by Jacques and Fanette who console him. He is happy. His love-sickness is past. Henceforth he will be Grandpapa.

Le rideau lentement tombe.

The curtain slowly descends.

(Cloches)
(Bells)





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